

# **MEET THE SWINGER SENTINEL**



This book is the key to fun with  
your Polaroid Land camera.  
Please take a few minutes  
to read it carefully.

# HOW TO MAKE A PICTURE

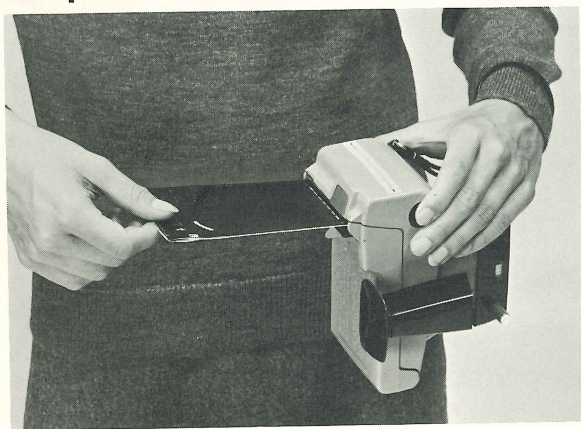


**1** AIM AND SET  
p. 10

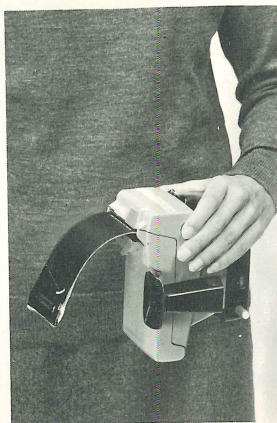


**FOR DAYLIGHT**  
Set clearest YES, p. 11

**FOR FLASH**  
Set distance scale,  
p. 13



**4** PULL TAB  
p. 15

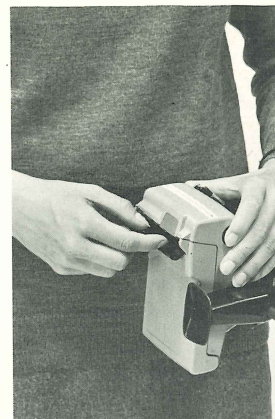


**5** WAIT  
p. 15

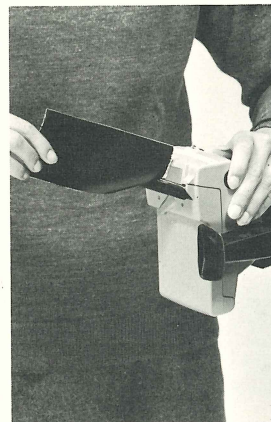
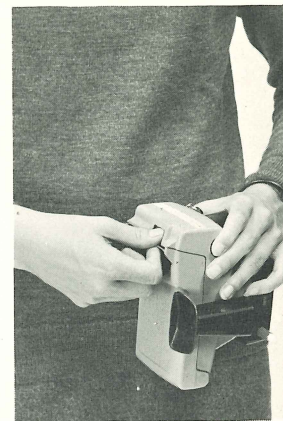
a quick look at what's to come



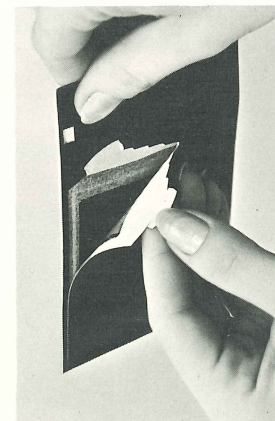
**2** SHOOT  
p. 11



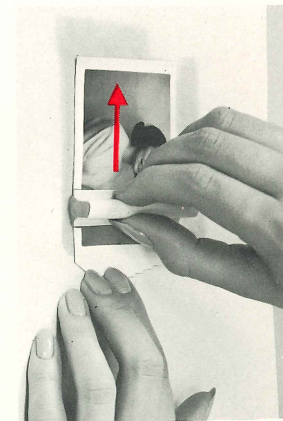
**3** PUSH BLUE BUTTON  
p. 14



**6** TEAR  
p. 16

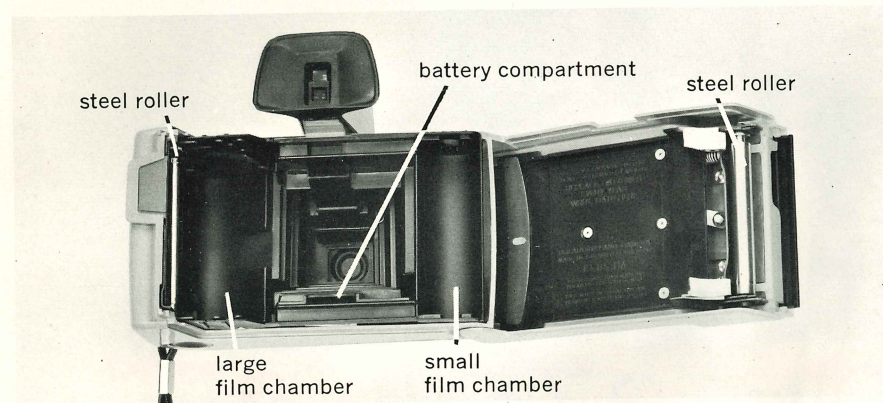
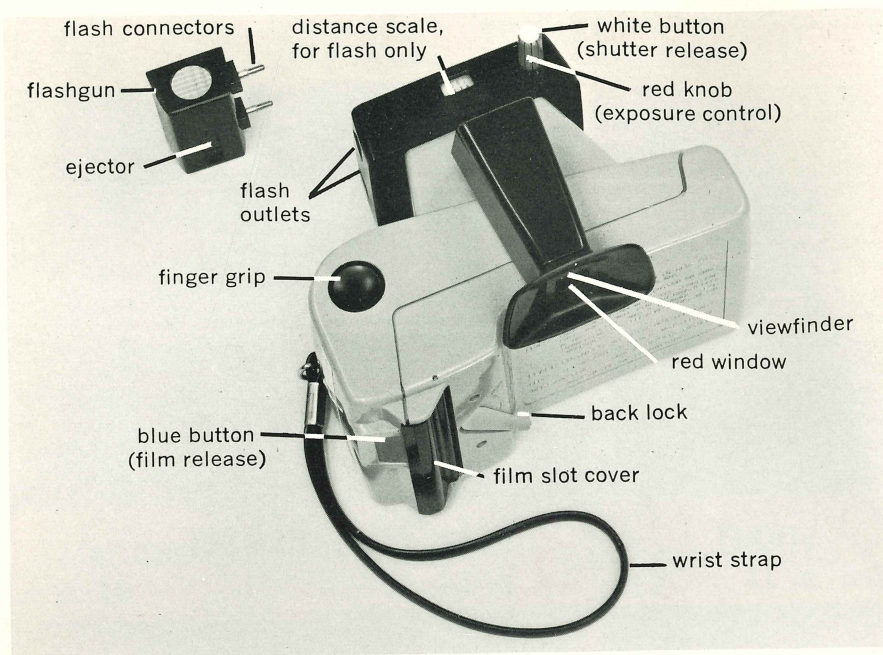


**7** SEPARATE  
p. 16



**8** COAT  
p. 17





**IMPORTANT:** Keep the steel rollers clean; change the batteries once a year (see page 22).

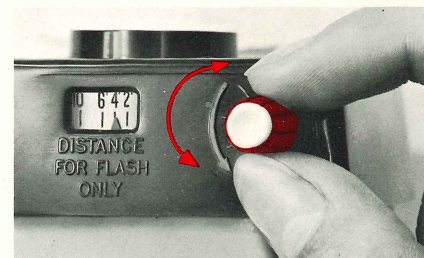
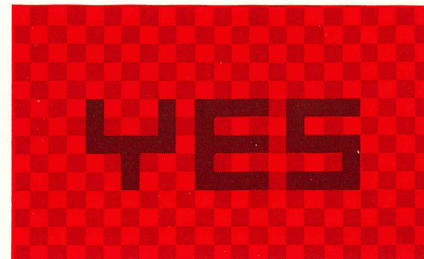
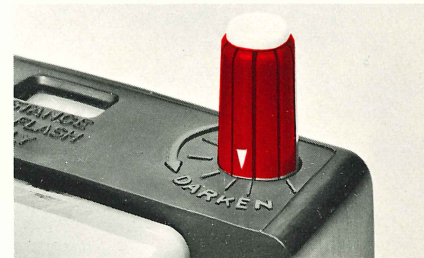
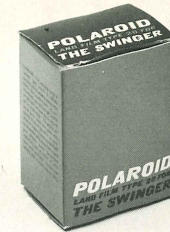
## IMPORTANT TO REMEMBER

**Special film:** The Swinger Sentinel uses only Polaroid Type 20 film. Each roll makes eight black and white pictures,  $2\frac{1}{2} \times 3\frac{1}{4}$  in. There is no color film for the Swinger Sentinel.

**What the red knob does:** Turning the red knob controls the amount of light that can pass through the lens to the film, and that's how you get the correct exposure for both daylight and flash pictures.

**For daylight pictures:** Turn the red knob to get the best YES and pay no attention to the DISTANCE FOR FLASH ONLY dial shown below.

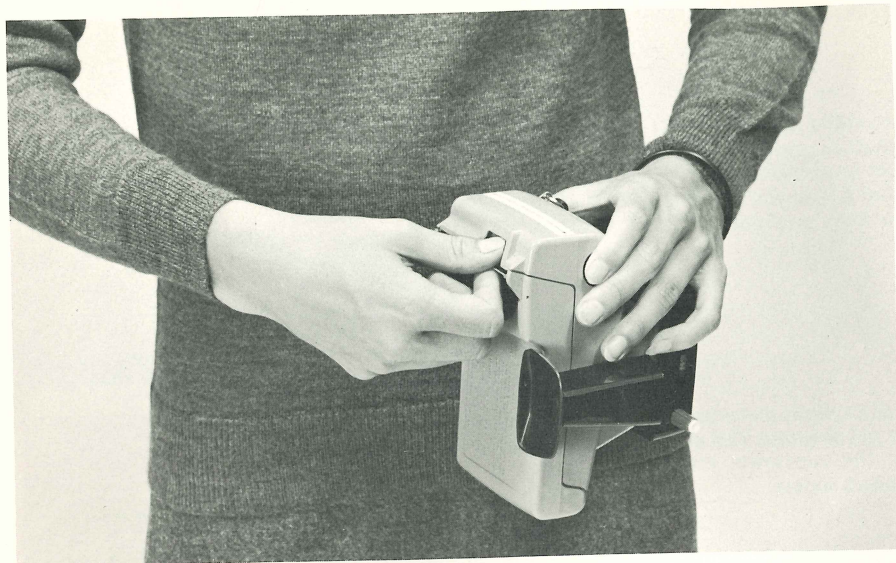
**For flash pictures:** Forget the YES system and turn the red knob to set the distance to your subject on the DISTANCE FOR FLASH ONLY dial.





# HOLD IT, PLEASE!

THIS IS THE MOST IMPORTANT PAGE IN THE BOOK



**Before you load film and try to take pictures,** please take a few minutes to read this book. Look at all the pictures and go through all the steps, without film in the camera.

Remember that with this camera **you** develop your pictures right on the spot. It's very easy to do, but you have to know what you're doing, or your pictures won't come out right.

For example, this picture shows you the right way to hold the camera when you're ready to develop the picture.

You **must** hold the camera in your left hand, as shown, with the strap around your wrist.

You **must** press the blue button only with your right thumb. If you try to do it with your left thumb or forefinger you'll ruin your picture every time.

We're showing you this picture ahead of time to make clear how important it is to follow the instructions exactly. If you do, picture taking with the Swinger Sentinel will be great fun. But if you don't follow the instructions, you're heading for trouble.

## HOW TO LOAD FILM

**1. Open the box:** In it are the film, a coater in a tube, and an instruction sheet (please read it so you'll know how long to develop your pictures).

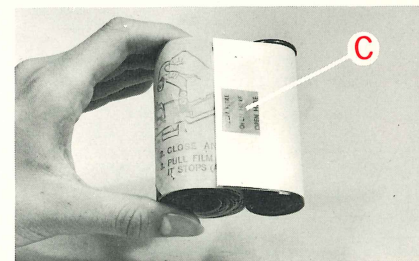
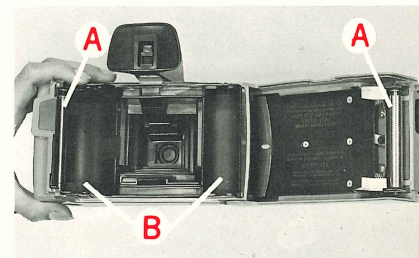
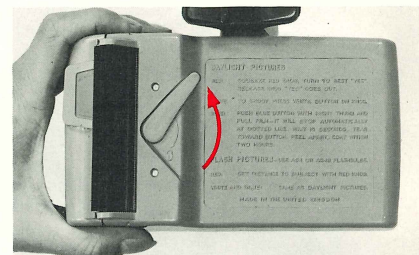
**2. Tear open the film bag:** Be careful not to squeeze the rolls. If you want to, you can let the camera hang from your wrist so both hands are free to handle the film.

**3. Unlock the back:** Swing the lever up.

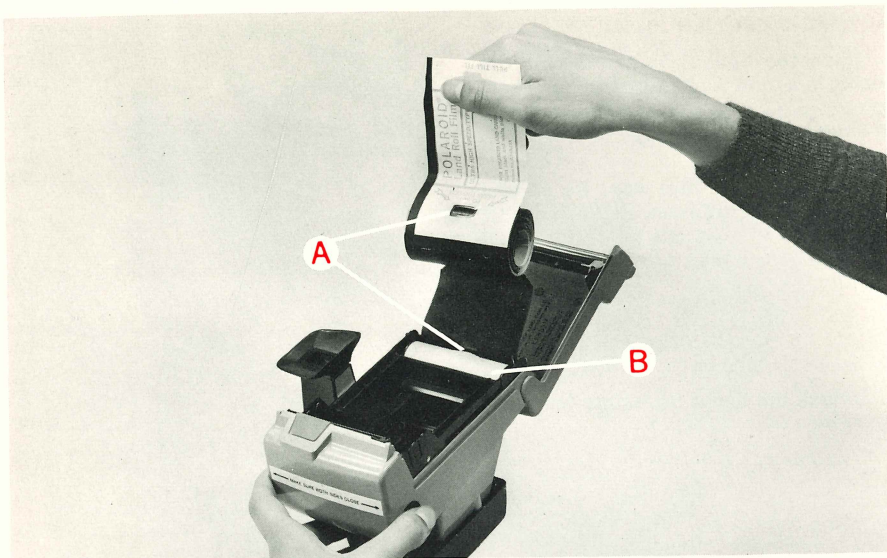
**4. Open the back:** Check that the steel rollers (A) are clean. If they're dirty, clean them (see page 22).

There are two film chambers (B) into which you will put the film.

**5. Open the seal:** The two rolls are held together by a short length of paper. Open the seal (C) at the end of the paper and hold the film as shown on the next page.







**CAUTION:** Don't break the clear tape seals on the rolls (A).

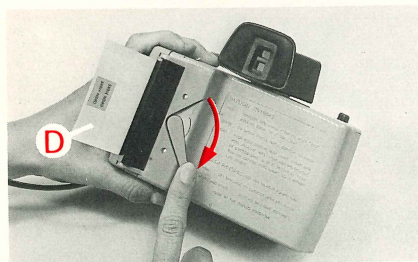
**6. First the small roll:** Drop it into the small film chamber (B).

**7. Then the large roll:** Drop it into the large film chamber (C).

**8. Close and lock the back:** Swing the lock lever down quickly and firmly.

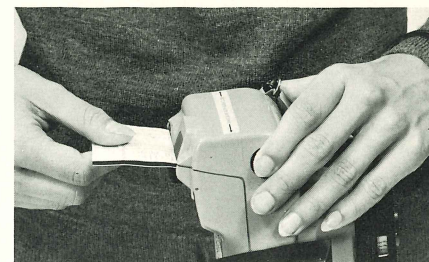
**CHECK THAT BOTH SIDES OF THE BACK ARE LOCKED TIGHTLY**

The end of the paper (D) should stick out of the slot in the end of the camera.

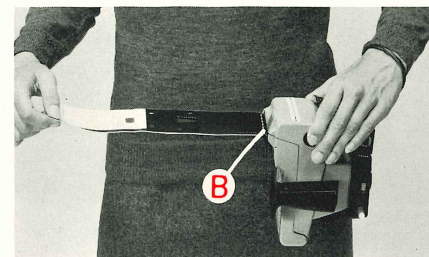


**9. Hold the camera in your left hand:** Loop the strap around your wrist.

**10. Grip the paper tightly:** Use your right thumb and forefinger.

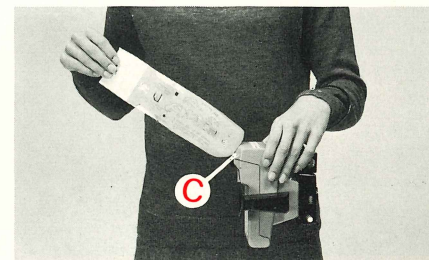


**11. Pull the paper straight out, strongly, without stopping or slowing down:** It will stop automatically at the right place; if you can't see the dotted line (B), keep on pulling until you do see it.

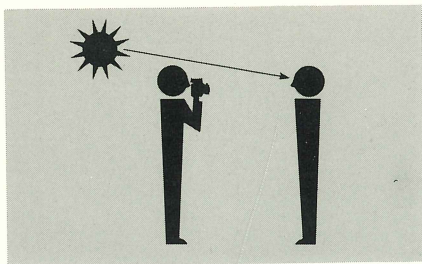


**12. Tear off the paper along the dotted line:** Start at the edge near the blue button (C). Tear up and toward you.

**YOU ARE NOW READY TO TAKE PICTURE NO. 1**



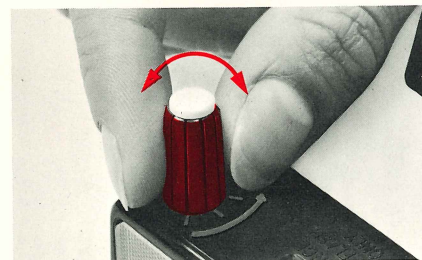
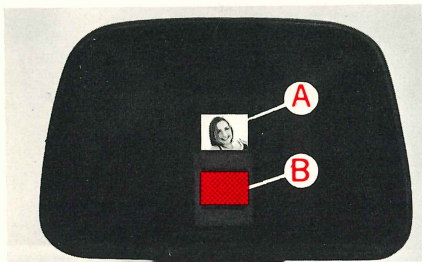




## HOW TO TAKE PICTURES IN BRIGHT DAYLIGHT OUTDOORS

Stand so the light on the subject is coming from behind you. Hold the camera in your left hand, using the black finger grips, with the strap around your wrist as shown below.

Raise the camera and bring the rubber eyecup close to your eye.



**1. Aim:** Center your subject in the viewfinder (A). Then, without tipping the camera, look down into the red window (B). You'll see a checkerboard.

**2. Squeeze the sides of the red knob:** This makes the red window light up.

**3. Turn the red knob to get the clearest YES:** Squeeze the red knob and at the same time turn it either way, as if you're rolling a pencil in your fingers.

At first the YES may be weak and hard to see. Keep on squeezing and turning to get a better YES.

When you see the clearest, best YES, the camera is set to take the picture. (If you can't get a clear YES, the light is too dim; you must use flash. See page 13.)

**4. Let go of the knob:** The light will go out and you'll see the checkerboard.

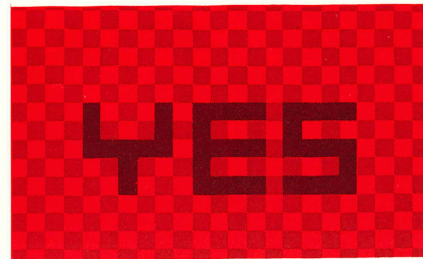
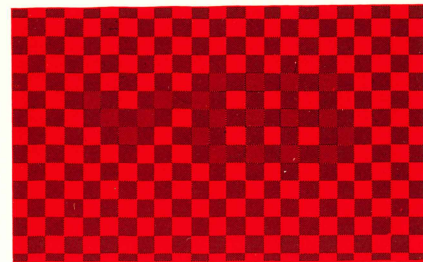
**5. Check aim:** Be sure that your subject is still centered in the viewfinder.

**6. Shoot:** Press the white button smoothly and slowly without moving the camera. Don't poke at the button—you may shake the camera and make a fuzzy picture.

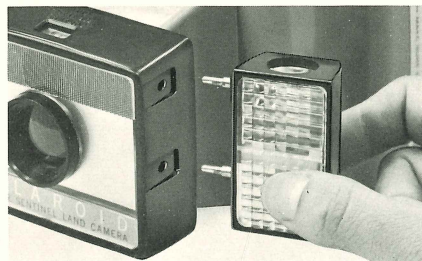
Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

For vertical pictures, use the same grip but turn the camera on its side.

**YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 14.**



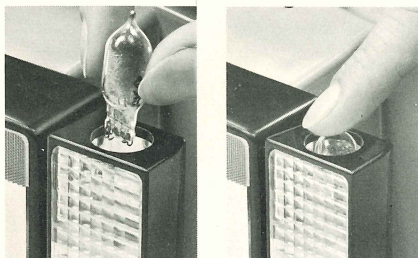




## HOW TO MAKE FLASH PICTURES

**Don't look through the red window:** Don't try to use the YES for flash; it's only for daylight pictures.

**Plug in the flashgun:** Push the connectors all the way into the outlets.



**Use only AG-1 clear or AG-1B blue bulbs:** Drop the bulb in, push it all the way.

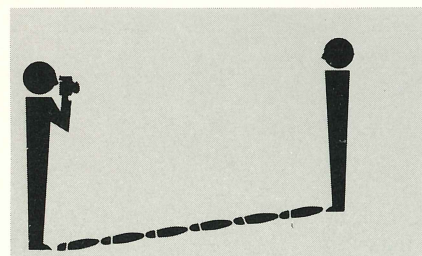


**1. Measure the distance:** To get good flash pictures you MUST know how far it is from the front of the camera to the subject. Here are some simple ways to measure quickly. Of course, you can also use a tape measure.

**For 4 ft., two arm lengths:** 4 ft. is the best distance for flash pictures of one or two people.

Face your subject and touch fingertips, then drop arms. With the camera at your eye it should be about 4 ft. from the front of the camera to your subject. With two very tall people it may be a bit more than 4 ft.; with two short people it may be about 3½ ft.

**For more than 4 ft., count footsteps:** If you know the size of your shoe it's easy to measure distance by stepping toe-to-heel. For example, a man's size 10 shoe is about 1 ft. long.

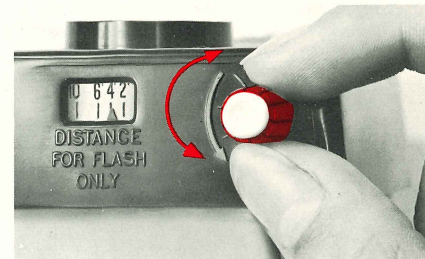
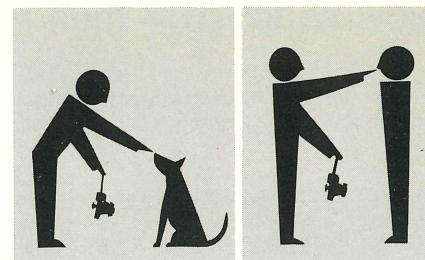


**For very close pictures, measure carefully:** The closer you are to the subject, the harder it is to get good flash pictures. Even a small mistake in setting the distance can cause your picture to be too light or too dark. So, we suggest that you don't come closer than two arm lengths for flash pictures.

If you do have to come very close, and have nothing to measure with, a tall man's arm length will put the front of the camera about 2 ft. from the subject; you should never come closer than that.

**2. Set the distance:** After you have measured, turn the red knob to set the DISTANCE FOR FLASH ONLY dial to that distance. For example, for two arm lengths, set it to 4 ft., as shown here.

To make small changes in this distance setting, turn the pointer on the red knob a little bit toward DARKEN or away from DARKEN.

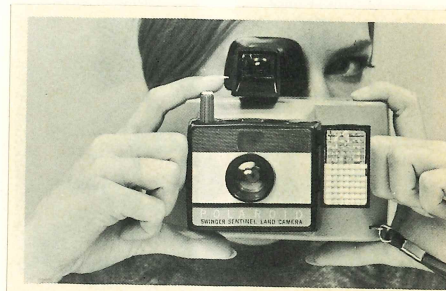


**3. Aim, shoot:** Center your subject in the viewfinder and press the white button.

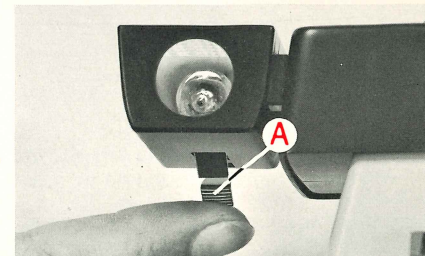
Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

For vertical pictures, use the same grip but turn the camera on its side so the flashgun is above the lens.

**YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 14**



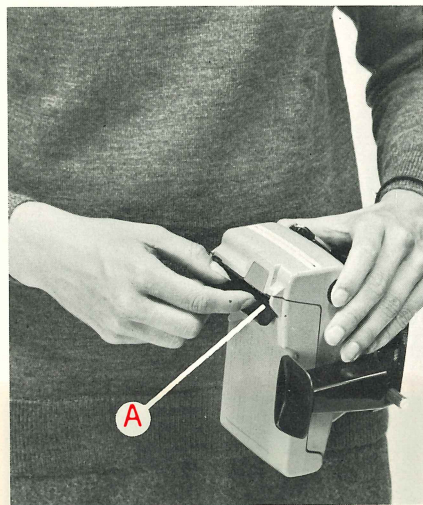
**How to get rid of the bulb:** Push in the button (A). Turn the camera upside down and the bulb will drop out. Please put it in a wastebasket where pets and babies won't try to eat it and it won't be stepped on.



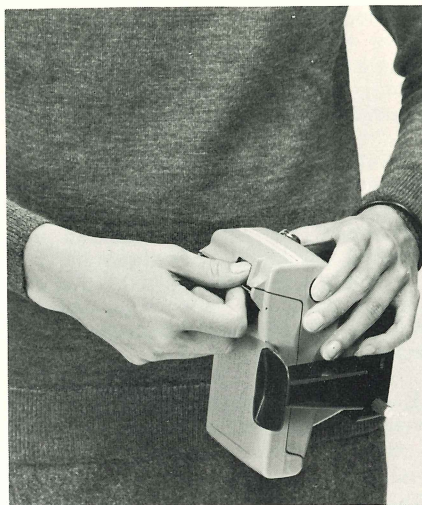


## HOW TO DEVELOP YOUR PICTURE

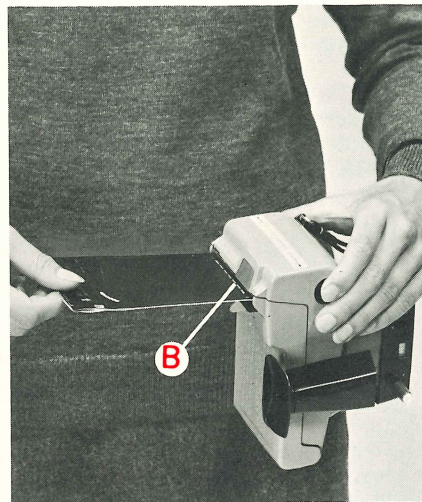
Shade the camera from direct sunlight for all the steps shown on these pages.



**1. Open the black film slot cover (A):** Use the back of your right forefinger to push it open.

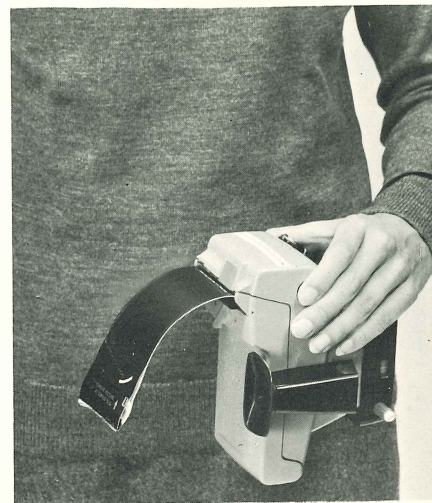


**2. Push the blue button with your RIGHT thumb until you hear a click:** While it is pushed in, grip the film tightly with your right thumb and forefinger.  
**NEVER** try to push the blue button with your left hand!



**3. Pull the film straight out, pretty fast, without stopping, as far as it will go:** It will stop automatically at the right place. If you can't see the dotted line (B) pull some more until you see it.

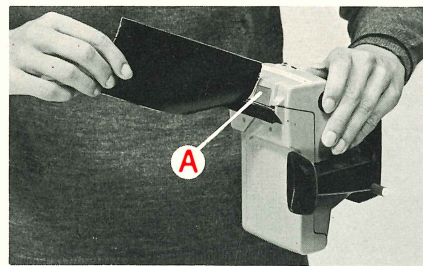
**THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START TIMING RIGHT AFTER PULLING THE FILM.**



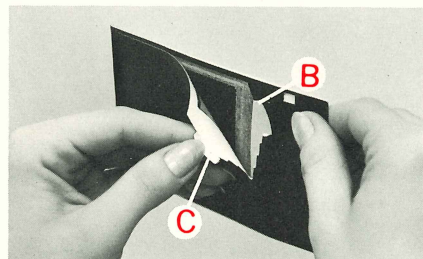
**4. Let the film hang without moving:** Wait for the full development time given in the film instruction sheet.  
**Don't touch or move the film while the picture is developing.**

**At the end of the roll:** When you pull the film to develop the eighth picture, the end of the film will come right out of the camera. Hold it in your hand while the picture develops.





**5. After the full development time tear off the film along the dotted line:** Start at the edge near the blue button (A). Tear up and toward you, as shown.

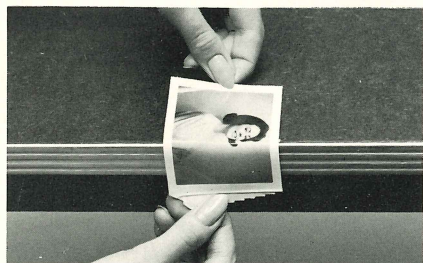


**6. Let the camera swing by the strap:** Now both hands are free to handle the film.

**7. Separate the picture:** Put your thumb-nail into the curved opening (B) and get it under the end of the picture (C).



In one fast move, lift the end of the picture (C) and separate the picture from the rest of the paper. Avoid contact with chemicals left on the negative after the print is removed. (Be sure to read the CAUTION paragraph on page 23.) Here you can see the right way to hold the picture and the paper. Please don't be a litterbug; put the paper in a wastebasket.

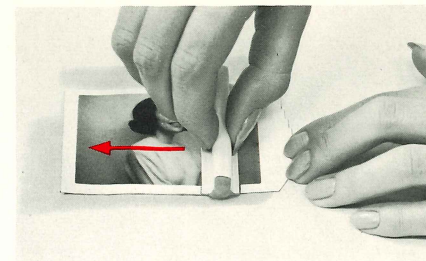


**8. Straighten the picture:** Remove the curl by pulling the picture face up over a smooth straight edge, such as a table top.

**9. Coat the print:** Do it as soon as you can — in less than two hours, if possible. If pictures are left uncoated for more than a few hours they may begin to fade and show marks.

Open the print coater tube, remove the coater and hold it by the plastic handle. **Wipe the face of the picture 4 to 6 times with the soft, wet coater.** Be sure to coat every bit of the picture, and don't forget the edges and corners.

Keep prints from touching each other until they are fully dry and not sticky. To stop the coater from drying out, seal it in the tube when it is not being used.



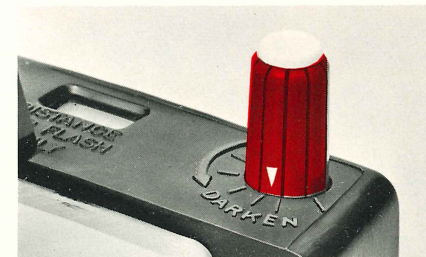
## HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

**Daylight picture:** To make a lighter or darker picture of the same subject in the same place, with the same light, don't look at the YES. Instead, to make the next picture darker turn the pointer on the red knob toward DARKEN; to make the next picture lighter, turn the pointer away from DARKEN. For a small change, move the pointer one mark; for a bigger change, move it two marks.

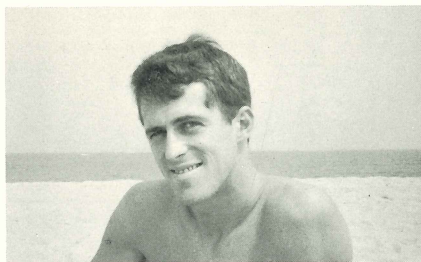
**Flash picture:** If it is too light or too dark, you probably didn't measure carefully, so check the distance.

To make a darker picture of the same subject from the same distance, turn the pointer on the red knob one mark toward DARKEN; to make a lighter picture, turn the pointer away from DARKEN.

Here's another way to do the same thing. Don't touch the red knob. Instead, to make your next picture darker, back up about 1 ft. Or, to make it lighter, come a little bit closer.







## DAYLIGHT PICTURE HINTS

The best light for pictures of people is on a very bright, hazy day — the light is even and the shadows are soft.

**Move in close to get a big picture:** In bright sun you can come as close as 2½-3 ft., but noses may look too big; for very close ones, try a side view.



To fill the picture nicely, shoot two heads close together.

Give your subjects something to do, or to hold; they'll be more relaxed.

**If you wear eyeglasses:** Bright sunlight may shine into the red window from the side, making the YES dim. If so, move the camera to the other eye so your head blocks the sunlight. You may have to remove sunglasses to see the YES clearly.

**For pictures of places and things:** Try to shoot on bright, sunny days when you can see shadows at one side of your subject. You won't get your best pictures when the sun is right overhead.

**In the shade or on a dark day:** You may have to turn the red knob almost as far as it will go to get a clear YES. When you do this, nearby subjects (3-4 ft.) may look a bit fuzzy against a sharp background. If you back up a few feet, your subject will look sharper, but it will also be smaller.

If you can't move out of the deep shade into bright sunlight, the best thing to do is to stay fairly close to your subject and use flash.

## FLASH PICTURE HINTS

**Stick to one or two distances:** Try to shoot all pictures of one or two people at two arm lengths (about 4 ft.). If they stand close to each other, you can even snap three at that distance. For larger groups, try 6 ft.

**Pick a good background:** Look for nearby light colored walls; try not to take flash pictures where the background is dark or very far away.

One of the best backgrounds is a window, with bright daylight outside. You'll get a flash picture of your subject and a daylight picture of the outdoor scene, all in one print.

**Line up groups:** Try to have everyone about the same distance from the camera so they'll all be lighted evenly. If some are near to the camera and others far away, parts of your picture will be much too light or too dark.

**For close flash shots, spare the eyes:** Let your subjects look elsewhere than right at the camera and flash.

**If the flashbulb doesn't fire:** Don't pull the film out. Unless there was a bright light in the room the film should still be good. Put in another bulb, try again.

**If the bulb fires but the picture is all black:** Once in a while the bulb may not fire at the exact moment the shutter is open. There's nothing you can do about this. However, if it happens often, the camera may be out of order.







## POSSIBLE PICTURE TROUBLES

**Repeated spots:** Bits of dirt or dried developer chemicals on the steel rollers will cause evenly spaced marks across the length of the picture. Look at the rollers each time you put in a new roll of film and if they are dirty clean them as described on page 22.



**Broad streak:** One or more running across the short width of the picture. You stopped or slowed down in the middle of pulling the film to start development. Pull the film straight out in one smooth move.



**Muddy, gray look:** You didn't develop the picture for the full time given in the film instructions. Always develop for the full time. Remember, in cool weather you must develop longer. See the film instructions for more information.



**End torn off:** You didn't pull the film out to the dotted line. See page 15.

**One end black:** If you don't pull one picture far enough, this is what happens to the next one.



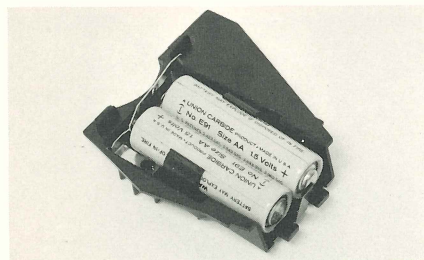
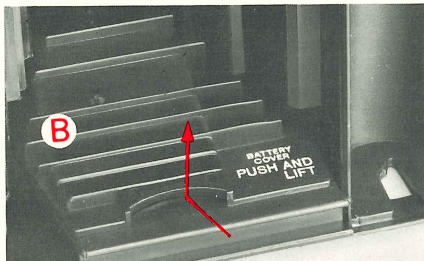
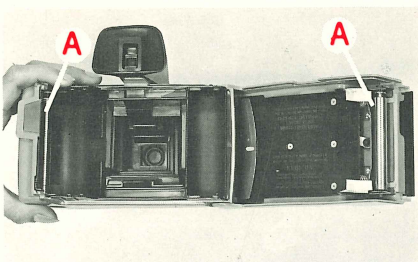
**(A) Ragged edge:** May appear on any edge of the print. Usually due to moving the film while the picture is developing. Once you have pulled the film out of the camera to begin development, let it hang without moving for the full development time.

**(B) Missing corner:** Probably due to pulling the film too fast, particularly in cold weather.

**If your daylight pictures keep getting darker and darker:** This is caused by weak batteries. Be sure to replace batteries once a year (see page 22).







## CARE OF THE CAMERA

**Keep the rollers clean:** Dirty steel rollers (A) stop you from getting good pictures. Check the rollers each time you load film. If they're dirty, wipe them with a damp cloth and dry them. If bits of developer chemicals have dried hard, rub them loose with a damp cloth. Never use your fingernail nor anything made of metal to scrape the rollers clean.

**Put in new batteries every year:** There are two batteries for the flashgun, and for lighting up the red window when you squeeze the red knob. They should be changed once a year. If they get weak, your pictures will get darker and darker.

Push the battery cover (B) in and up as shown by the arrow, then lift it out. Put in new batteries of the same kind and in the same positions. The battery holder is marked for plus (+) and minus (—) ends.

To replace the cover, push it in against a light spring, then push the near end down. Be sure it snaps into place. As a test, squeeze the red knob and check that the red window lights up.

**How to clean the lens:** Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. Never use silicone coated eyeglass tissues. Clean the viewfinder and the window right over the lens in the same way.

**Protect film and camera from heat:** Film can be damaged by heat, even if it is in a sealed package. After the film has been put in a camera it is also important to protect it from dampness and humidity.

Don't leave a loaded camera or packages of film in direct sunlight. Remember that the glove or luggage compartment of a car can get as hot as an oven. If you

store film or a loaded camera in a closet, keep it near the bottom where it's cooler. Don't remove film from its sealed bag until you are ready to use it.

## CAUTION

The Polaroid Land process uses a caustic jelly which is safely packed in sealed containers inside the large film roll. If accidentally you should get some of this jelly on your skin, wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.

## FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139, or, if you are overseas, to the nearest Polaroid office (see next page for addresses). Send sample pictures with full information. Please be sure to include a clearly printed or typewritten return address.

## WARRANTY

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will without charge repair or, at our option, replace it, providing the camera

is shipped by prepaid transportation to one of the authorized repair stations listed on the next page. This warranty covers the camera for one year from date of original purchase.

NO EXPRESS WARRANTIES OTHER THAN THOSE SET FORTH ABOVE AND NO IMPLIED WARRANTIES WHETHER OF MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR USE OR OTHERWISE SHALL APPLY.

The warranty does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment, and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the warranty and charges will be made for any subsequent work required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent film waste.

If it becomes necessary to return your camera for repair, your local Polaroid Land camera dealer can do so for you, or you may ship it direct to the authorized repair station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.



## REPAIR STATIONS AND OFFICES

### CALIFORNIA

Polaroid Corp.  
875 Stanton Road, Burlingame 94010  
Polaroid Corp.  
2040 E. Maple Ave., El Segundo 90245  
R. M. Cudabac Camera Repair\*  
184 Second St., San Francisco 94105

### COLORADO

Rocky Mountain Camera Repair Co.\*  
240 Broadway, Denver 80203

### DISTRICT OF COLUMBIA

SPTS, Inc.\*  
1240 Mount Olivet Rd., N.E.  
Washington 20002

### FLORIDA

SPTS, Inc.\*  
1750 9th Ave., N., St. Petersburg 33713 or,  
Suite 424, 10 N.E. 3rd Ave., Miami 33132

### GEORGIA

Polaroid Corp.  
3720 Browns Mill Road, S. E.  
Atlanta 30315

### HAWAII

Photocine Servicenter, Inc.\*  
1892A Kalakaua Avenue, Honolulu 96815

### ILLINOIS

Polaroid Corp.  
2020 Swift Drive, Oak Brook 60521

### IOWA

Polaroid Corp.  
2801 Bell Ave., Des Moines 50321

### KENTUCKY

Camera Service, Inc.\*  
445 South Fifth St., Louisville 40202

### LOUISIANA

Murphy's Camera and Projector Repairs\*  
2320-22 Tulane Ave., New Orleans 70119

### MASSACHUSETTS

Polaroid Corp.  
89 Second Ave., Waltham 02154

### MICHIGAN

Midwest Camera Repair\*  
318 Oak St., Wyandotte 48192

### MINNESOTA

Northwest Camera Repair\*  
415 First Ave. N., Minneapolis 55401

### NEW JERSEY

Polaroid Corporation  
P.O. Box 607  
W. 95 Century Road  
Paramus 07652  
Mack Camera Service\*  
1025 Commerce Ave., Union 07083

### NEW YORK

Photo Tech Repair Service, Inc.\*  
78 East 13th St., New York 10003

### NORTH CAROLINA

SPTS, Inc.\*  
1103 Elizabeth Ave., Charlotte 28204

### OHIO

Polaroid Corp.  
4640 Manufacturing Ave., Cleveland 44135  
General Camera Service\*  
15504 Industrial Pkwy., Cleveland 44135

### PENNSYLVANIA

Mack Camera Service\*  
1211 Arch St., Philadelphia 19107

### PUERTO RICO

Francisco N. Castagnet, Inc.\*  
621-623 Fernandez Juncos Avenue  
San Juan 00903  
Attn: Walter Fleischer

### TEXAS

Polaroid Corp.  
9029 Governors Row, Dallas 75247  
Camera Services, Inc.\*  
3407 So. Shepherd, Houston 77006

### WASHINGTON

Photo-Tronics, Inc.\*  
223 Westlake Ave., N., Seattle 98109

### AUSTRALIA

Polaroid Australia Pty. Ltd.  
2 Smail St., Ultimo, N.S.W. 2007  
Mailing Address:  
P.O. Box 335, Broadway, N.S.W. 2007

### BELGIUM

Polaroid (Belgium) S.A.  
12-16 rue de la Victoire, Brussels 6

### CANADA

Polaroid Corp. of Canada, Ltd.  
350 Carlingview Drive  
Rexdale, Ontario  
Western Camera Service, Ltd.\*  
1855 West 4th Avenue  
Vancouver 9, British Columbia

### ENGLAND

Polaroid (U.K.) Ltd.  
Office, Rosanne House  
Welwyn Garden City, Hertfordshire  
Repairs, Huggins Lane  
Welham Green, near Hatfield  
Hertfordshire

### FRANCE

Polaroid (France) S.A.  
57, rue de Villiers  
92 - Neuilly sur Seine

### GERMANY

Polaroid GMBH  
Königsbacher Strasse 15-21  
6 Frankfurt/Main-Niederrad 1

### ITALY

Polaroid (Italy) S.p.A.  
Via dei Cignoli 9  
20151 Milan

### JAPAN

Nippon Polaroid Kabushiki Kaisha  
Mori Bldg. No. 6  
32, Nishikubo Tomoe-cho  
Shiba, Minato-ku, Tokyo

### THE NETHERLANDS

Polaroid (Nederland) N. V.  
Office, Hespelsstraat 2  
P.O. Box 8047  
Amsterdam — Slotermeer  
Repairs, 24 Markt  
Enschede

### SWITZERLAND

Polaroid A.G.  
Hardturmstrasse 175, Zurich 8037

\*Authorized Repair Station

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